

**CALGARY EXHIBITION
and STAMPEDE**

Proudly presents

*Salon of
Fine Arts*

for 1967

FOREWORD

In this our 100th birthday as a nation we are indeed proud to have a collection of paintings representing 100 years of art in Calgary and Southern Alberta. This show is made possible through the efforts of members of the Calgary Sketch Club and by the kindness and generosity of the Glenbow Foundation, C.P.R., Gainsborough Art Galleries and many very wonderful people who own some of these pictures.

The remainder of our exhibition is a selection of paintings by three very famous artists, Peter Ewart, Dick Van Den Hoogen and Farrell R. Collett.

The nine days this show is open to the public is all too few. Many people will want to see these pictures more than once before the show ends.

Most of these paintings are for sale. See the attendant on duty for particulars.

I. W. PARSONS,
General Manager

A. T. BAKER,
President

HECTOR ELLIOTT,
Salon Secretary

FARRELL R. COLLETT

Wildlife illustrator, painter — Ogden Utah, U.S.A. was born in Bennington, Idaho — Nov. 13, 1907, received his Masters Degree B.Y.U. Provo, Utah in 1946 and did graduate work in the University of Utah.

Further education was obtained in California School of Fine Arts, San Francisco, Art Institute of Chicago, Art Centre School, Los Angeles and Art Students League, New York City.

Mr. Collett has won many awards as an amateur and as a professional Artist and has exhibited his work in many cities in the U.S.A.

A considerable amount of illustration work for books, film strips and calendars has been undertaken by Mr. Collett, along with community work. During world war II he served in the USNR as Lt.-Commander.

We proudly present the following pictures painted by Mr. Farrell R. Collett for your pleasure.

1. "Moose Meadow" Oil
2. "The Sinister One" Oil
3. "Moose at Blacktail Ponds" Water Colour
4. "The Quiet Hours" (horses) Oil
5. "Chief Mountain" Water Colour
6. "Canadian Rockies and Bow River Valley" Oil
7. "Valley of the Ten Peaks" Oil
8. "The Challenge" — Elk Oil
9. "Puma" Water Colour
10. "Sheunaska" — Samoyed Oil

Those interested in ascertaining the sale prices of any of these paintings please ask an attendant on duty.

DICK VAN DEN HOOGEN, I.W.C.A.

CALGARY, ALBERTA

Born in Utrecht, Holland, Dick van den Hoogen received his art education in Holland, Germany and France, taking in Commercial Art as well as Fine Art.

Traveling extensively, accepting commissions in either field, he gathered wide and valuable experience.

Dick van den Hoogen came to Canada after World War II to work initially as a commercial artist; later devoted his time to Fine Art, specializing in Portraits and teaching.

He has exhibited in art galleries in Toronto, Montreal, Vancouver and Calgary.

We proudly present Dick van den Hoogen's paintings and drawings for your viewing pleasure.

DICK VAN DEN HOOGEN

TITLE

PASTELS

PRICE

1.	"Rabbi"	\$300.00
2.	"Indian Woman with Corn-Cob Pipe"	265.00
3.	"Annabella"	N.F.S.
4.	"Eskimo Child"	245.00
5.	"Eskimo Girl with Pup"	275.00
6.	"Son of Washakee"	245.00
7.	"Eskimo Woman"	245.00
8.	"Eskimo Man"	245.00

OIL

9.	"Old Greek Man"	\$275.00
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WATER COLOUR

10.	"Iris Flowers"	N.F.S.
11.	"Paris, Rue Luxembourg"	\$180.00
12.	"Fiesole, near Florence"	125.00
13.	"Coliseum, Rome"	200.00
14.	"Street Scene in Genoa"	165.00
15.	"Trevi Fountain, Rome" — water colour and charcoal	115.00
16.	"Dutch Fisherwoman" —I—	N.F.S.
17.	"Dutch Fisherwoman" —2— (Bergen a Zee)	N.F.S.
18.	"Dutch Beach Supervisor"	N.F.S.

PENCIL

19.	"Monument to Vittorio Emanuele, Rome"	\$ 60.00
20.	"Piazza Spagna, Rome"	60.00

PETER EWART

Peter Ewart was born at Kisbey, Saskatchewan but grew up in the city of Montreal.

After a formal Education, Peter studied art in Montreal and later in New York.

Peter served in the R.C.A.F. during World War II and after his discharge returned to the west to settle in British Columbia whose beautiful and varied scenery impressed him so much.

Many of Peter's paintings are held in private collections both in Canada and abroad. Exhibitions in Canada and England have been proud to present his work to the viewing public. We too are proud to be able to have his work here at the Calgary Exhibition and Stampede for our many patrons to see and admire.

PETER EWART

TITLE	PRICE
1. Sunrise on the Great Divide	\$1500.00
2. Moonlight on the Open Range	350.00
3. Evening Light	500.00
4. Winter Sunrise, Kicking Horse Pass	150.00
5. Near Sunwapta Pass	400.00
6. Autumn, Columbia River Valley	150.00
7. Near Ashcroft, B.C.	400.00
8. Cariboo Stage Arriving At 108 Mile House	150.00
9. Fall Roundup	250.00
10. November Day	150.00
11. Near Allison Pass	250.00
12. February Morning	500.00
13. Winter Twilight	350.00
14. In the Dry Belt	150.00
15. Sage Brush Country	500.00
16. Moonlight Stillness	500.00
17. Garibaldi Lake	250.00

CENTENNIAL EXHIBITION 100 YEARS OF PAINTING IN CALGARY AND VICINITY

In conceiving this exhibition as a Centennial project, the Calgary Sketch Club does honor to the artist pioneers of Calgary and district who, by their intense dedication to art, developed public interest and showed the way to the art students who would follow them. These pioneer artists have been so greatly moved by the beauty of the foothills, mountains, the wild life, and the human activities, that they felt impelled to express their feelings for them through art.

It also shows, through paintings, the development of art and the artists, in the realistic tradition, from the earliest efforts until the present day.

The first artists to practise art in Calgary and vicinity were the Indian tribes at Sarcee, Morley, Gleichen and Brocket. Theirs was a decorative art using feathers, animal skins, badger fur, porcupine quills and wolf teeth for decoration of their head-dress and garments to be worn on ceremonial occasions. With the founding of the Hudson's Bay trading posts, new materials were brought in such as canvas for teepees and colored beads for decorating their garments and horses.

Their designs were geometrical and very colorful as you will notice in the Indian section of the Stampede Parade and the Indian encampment at the Stampede grounds.

The first white men to practise art in 1875 in Calgary and vicinity were M. Hawksett and Sergeant Brisbois. Sgt. Brisbois headed a party of NWM Police who came to build a fort at the junction of the Bow and Elbow Rivers. Brisbois gave his name to the fort; but this was cancelled by his superior, Col. James Macleod, who named it Fort Calgary, after his home in Scotland.

No record has been found of artists painting in this territory from 1875 to 1906-9. In the latter years, G. L. Taylor, G. O. Jones, M. Gatwick and H. G. Hunt, amateur painters, were working.

There were no organized art activities prior to 1912 when Mrs. L. M. Winter found enough interested persons to form an art association with headquarters in the public library at Central Park. This association

continued to function until 1914 when the first world war caused the enlistment of most of the members and the association disbanded.

When the war ended in 1918, the artist members who survived returned to Calgary. A number of British emigrants interested in art also settled here.

The urge for art again began to simmer and by 1922 the call went out to all who were interested in forming an art club to meet in the basement of the Strand Theatre. Those who came decided to form the Calgary Art Club, with J. Bird, president and Paul Naftel, secretary.

The first meeting of the new club was held in A. Nichol's studio at 328 - 8th Ave. S.W. When more members joined, this studio was found inadequate and the club rented a larger room down the hall. This arrangement continued throughout the fall, winter and spring. At this time it was decided to give up the workshop nights during the summer and concentrate on outdoor sketching.

When the club resumed activities in the fall of 1923, it arranged with H. J. DeForest, who was holding art classes, to share his studio at night for the club's workshop meetings. Subsequently, over the next few years the club operated in the Herald board room, the Board of Trade Building, the Trader's Building, the Traveller's Building and the public library. In 1924, Mr. Naftel left and H. G. Hunt became president.

In 1925, the National Gallery informed me that L. Richmond, an English artist, was coming to Alberta to paint the mountains for the C.P.R. publicity department and could give lectures on art. Our club felt the lecture fee was too high, so I suggested we make Mr. Richmond a 50/50 offer on proceeds of two lectures, the club to pay the expenses of the Palliser lecture hall. We also stated we would try and sell some of his paintings. The lectures were successful and an extra one was given in composition, color and technique for the artists. Two paintings were sold.

In 1927, Mr. Richmond made a return trip and held lectures and an exhibition in the library. This time he brought Mr. A. C. Leighton with him. A number of Mr. Richmond's pictures were sold, two of them being donated to the Calgary Civic Collection through the efforts of the Calgary Art Club.

The club continued its efforts to obtain donations of acceptable works of art and subsequently secured some by Victor Reid, Sophie Atkinson, Suzor Cote, Henri Masson and H. Christensen. The Women's Canadian

Club, Women's Arts and Crafts Club and the Calgary Exhibition Board also donated paintings and prints for this purpose.

In September of 1926, a Norwegian artist named Lars Harkenness joined the club. He had returned from a sketching trip in the Rockies and was holding an exhibition in the Paint and Arts Store on 8th Ave. He had been teaching in the Winnipeg Art School but he told me he would like to settle in Calgary provided he could get enough students.

It occurred to me that this situation might lead to the Art Club members getting some professional training. The Provincial Institute of Technology and Art had technology but no art. I suggested to Mr. Harkenness that he see Dr. Carpenter, the principal, and tell him I could promise 12 club members if he would promote a class under Mr. Harkenness. Dr. Carpenter consented, and an evening class was started in October, 1926.

The next year, a day class was arranged, and every year since then the Tech Art Department has grown larger and larger.

Mr. Harkenness made another trip (his last) to the mountains in July, 1929. The day after Labor Day, 1929, Dr. Carpenter phoned and informed me that Mr. Harkenness had been found dead a mile north of Lake Louise. His dog, Bragg, had gone to the warden's cabin and was trotting up and down whining and barking. The warden informed the Mountie and together they followed the dog up the trail. They found Mr. Harkenness had succumbed to a heart attack and fallen off his pony. He was buried in the Banff cemetery.

Dr. Carpenter had less than a month to find a replacement for Mr. Harkenness. R. L. Harvey, an art teacher, had made friends with Mr. Leighton and suggested that he would write to Mr. Leighton and ask him if he was interested in the position. Mr. Leighton accepted the offer made but stated he would be unable to come until November.

In 1931 a number of students who had been attending the art classes at the Tech had completed their courses. They didn't want to break up their association and practice together, and decided to form the Calgary Sketch Club.

During a Sketch Club meeting at the library, Mr. Leighton had given a talk and criticism of the club members' work. He gave the club much encouragement and hoped that the members would develop to the stage that would make them eligible to become members of the

A.S.A. The members of the Calgary Art Club decided to amalgamate with the Sketch Club, a great benefit for the new Club. The students who first formed it were on the threshold of art but were short in experience, whereas several members of the Calgary Art Club had been practising artists since 1909 and could help the younger members develop.

During the Second World War the art department of the Tech was moved to the Coste House. The director, Mr. Glyde, gave the artists the privilege of holding their meetings and exhibitions there. When the war ended it was decided to move the art department back to the North Hill. This decision was a great shock to the artists and art lovers — no place to meet, no art gallery.

However, active minds got together to find a solution, and they came up with the Calgary Allied Arts Council which arranged with the City of Calgary to take over Coste House.

The Council appealed to the artists, musicians, dramatists, ceramacists, etc., to join. The Calgary Sketch Club was not only the first to join, but the first group to raise money (about \$500) for the operating fund. All groups that joined realized they now had a home for the arts. Everyone got busy to get the house ready for occupancy — furniture and draperies, pots and pans, chinaware were donated and much enthusiasm prevailed.

The Centre developed rapidly and eventually became the model for many other art centres that were formed in Canada and the U.S.A.

By 1954 the Calgary Art Centre had become too small for the growing activities and larger space had to be sought. In 1955 a larger building was bought at 830 - 9th Ave. S.W. Great regret by Sketch Club members and many others was expressed at having to leave Coste House with its beautiful panelled walls, grand staircase, marble fireplaces and the splendid atmosphere of the house and grounds. Many happy hours were spent there.

The Sketch Club went with the Centre to the new premises where it continues to hold workshops, general meetings and exhibitions.

The highlight of the Club's activities is the summer sketching camp held during the last week in June in the vicinity of Canmore or Pigeon Mountain. A new departure in 1967 will be a sketching camp near Bragg Creek in mid-September.

—H. G. HUNT

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